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is called the rouge au feuilles (red cards,) mentioned at the beginning of this article. In order to give to these cards the yellowish green or bronze colour, they are exposed for a few weeks to the air, when the colour, which is called le doré (bronze,) appears of itself.

One thousand pounds of bastard saffron produce only five pounds of this red colouring substance; but this quantity goes a great way.

*Method of preserving Asparagus for Winter.*  
(From the *Journal Economique Rurale*.)

The Asparagus for this purpose should be cut about Midsummer-day, carefully washed, and well dried with a linen cloth, so that no sand or earth may be left upon it. This being done, some flour, perfectly dry, must be mixed with one-sixth part of salt, dried and pulverized; and with this mixture each head of asparagus must be separately sprinkled, observing that the end where it is cut must be entirely covered. The heads must then be tied up in bundles of about fifty each, according to their size, with bass, which does not cut like thread or pack-thread. Then these bundles must again be sprinkled with the salt and flour, and each be separately enveloped in a paste made of brown flour, which must be well kneaded, and rolled out to about the thickness of a knife.

These bundles, when completely enveloped in the paste, must be left in the sun to dry, with care that the paste does not give way in any part, and admit the air. They must afterwards be ranged in a small cask or stone jar, and melted fat be poured upon them. This vessel must be kept in a dry cellar; and in winter the asparagus may be taken out as it is wanted. When used, the heads must be soaked in water for an hour before they are cooked, and then treated in the same manner as when they are fresh cut in spring. There will be scarcely any difference in the taste.

*Method of preparing Wedgwood's Black.*  
(From the *Journal der Fabriken*.)

One-eighth of animal or horn charcoal must be pulverized with seven-eighths of good fir charcoal. When the whole is well mixed together, a vase, of any shape, made of baked porcelain called biscuit,

not varnished, is put into a clay mould, or a vessel of cementation that resists fire. This mould is entirely covered with pulverized charcoal, so as to surround it on every side; it is tightly closed with a lid, and then exposed to a great heat for three hours; after which, the whole is left to cool. On opening the mould, the porcelain figure or vase contained in it will be found perfectly preserved, and of a fine black-grey colour, which is the same as Wedgwood's.

*Preparation of the Porporino Red, by Lampadius.*

The name of Porporino is given at Rome to an artificial animal substance, which is employed for engraving in stone and the Mosaic work. Different shades of it are found in St. Peter's Church, where it is employed as an ornament.

The Porporino red is a fine brown red, its fracture is scaly, it has a very little polish, and is of considerable weight. This mass fuses in the fire, and is afterwards run into moulds. It is so hard, that it can be used in all the operations of engraving on stone.

M. Lampadius having obtained a piece, after several experiments he completely succeeded in his endeavours to imitate it, in the following manner. He took two parts of very white sand, one of pure clay, one and a half of pure minium, half a part of purified potash, half a part of white arsenic, and four parts of saltpetre.

When all these ingredients were well pounded, and mixed in a marble mortar, he added five parts of fine and perfectly pure copper filings, mixing the whole well together.

He afterwards took a Hessian crucible, and making it red in the fire, he put the mixture into it with a ladle, and covered it with a cover made to fit exactly, that none of the fuel might mix with it; he then let the whole remain in fusion for an hour.

In the mean time, he heated a clay mould, selected for the purpose, the inside of which was chalked, that the mass might not adhere to it. When the mould was heated to incandescence, the mass was poured into it, covered over with a lid, also heated, and the whole left to cool very slowly; for if it cool suddenly, the mass becomes brittle. He was particularly careful to choose the ingredients very

pure, not to stir the mass with an iron instrument, to prevent the admission of any dust from the fire, and to use nitre that was entirely free from muriatic acid.

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